



DRAGON'S BLOOD

Beasts of Watery Abyss



Issue 1: Third Edition

Lodge Magan, Dragon Rouge Poland

DRAGON'S BLOOD # 1

Beasts of Watery Abyss

"MAY THOSE WHO CURSE DAYS CURSE THAT DAY,
THOSE WHO ARE READY TO ROUSE LEVIATHAN." (JOB 3:8)



Lodge Magan, Dragon Rouge Poland
November 2007
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Dragon Rouge - Lodge Magan

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Dragon Rouge is an international order rooted in Sweden which studies magic, occultism and Gothicism both in theory and practice. The magical system of Dragon Rouge is based on traditions such as the Gothic Qabalah, Odinic Runology, Tantrism and Alchemy, something that the order reflects in the formula G.O.T.A. Dragon Rouge members also studies traditional witchcraft, astral projection, parapsychology and lucid dreaming. The order is anchored in the Draconian tradition and the Left Hand Path and are exponents of an empirical occultism.

The goal of Dragon Rouge is to explore and integrate the Shadow in man's soul. By exploring and not denying the Shadow it can be transformed from a destructive principle to a creative principle. Besides practical initiatic work, Dragon Rouge is also interested in art, literature and philosophy and conducts journeys and festivities together. Dragon Rouge are holding lectures and seminars and members can order a distance course in magic and occultism. Dragon Rouge has lodges in Stockholm, Malmö, Germany, Italy and Poland. Dragon Rouge issues the members publication Dracontias four times per year.

Lodge Magan was founded in 2004, and earlier it existed for two years as a Ritual Group. The work of the Lodge is aimed at an initiatory progress of the group as well as individual members. Our main project at the moment is exploration of the eleven aspects of Tiamat embodied by eleven monsters that she created to fight the forces of Light. They are the antinomian principles of Chaos / Darkness which complete and maintain the cosmic balance and which correspond to the eleven levels of the Qabalistic Tree of Night. These mythological beasts are the key to the gateway to the subconscious power of man, timeless and immortal aspects of human self. Our work includes basic and advanced techniques of lucid dreaming, astral workings, meditations, visions, trances, and ritual methods, through which we are exploring the deep layers of the subconscious to find there inspiration and knowledge.

The projects of the Lodge have so far included such subjects as: witchcraft, necromancy, demonology, the goetic magic, the runes, and our main projects over the last few years was the Necronomicon Gnosis. We have worked with many magical and mythological traditions: Egyptian, Persian, Sumerian, Greek, Norse, or Hindu ones. Many of the old projects have come to an end, and many new ones have just begun.

Our Lodge holds regular meetings devoted to theoretical studies and magical practice and we are open for contact and cooperation with other Dragon Rouge Lodges and Ritual Groups.



Dagon – Lord of Watery Depths

Asenath Mason, Lodge Magan

Historical sources

Dagon as a deity appears in many ancient sources. He is often identified with a West Semitic god of grains, Dagan, and his earliest representations were found in the region of the Upper Euphrates, from ca. 3000 BC. The main cult centre of Dagan was the kingdom of Mari located west the Mediterranean Sea. The Amorites regarded Dagan as one of major deities. He had many priests there. It was believed that he speaks to his priest through dreams and thus reveals his advice and orders concerning the religious and state affairs. His cult also included ecstatic oracles where priests called "mahhûm" contacted the god through dreams and visions. Dagan's consort was the Amorite goddess Belet-ekallim, "Lady of the Palace". The popularity of Dagan's cult in Mari is proved by the titles of the Amorite kings and nobles: "Izi-Dagan" (The Servant of Dagan), "Migir-(ilu) Dagan" (The Favourite of Dagan), "Ili-(ilu) Dagan" (My god is Dagan), or "Kakki-(ilu) Dagan" (My weapon is Dagan).

But the cult of Dagan was spread much farther than Mari. We can find its traces in the whole Syria, Palestine, and among the Canaanites who introduced it to Macedonia. The Sumerians believed his consort to be the goddess Shalash, and some Mesopotamian texts prove that he was sometimes identified with Enlil – lord of humans, earth, agriculture and fertility, and also he was the god who endowed humanity with a gift of civilization. In a similar way the Mesopotamian people worshipped Dagan: he was a powerful chthonic deity, lord of the earth and the underworld, where he presided over the dead. It was him who gave orders concerning sacrifices for those who departed the world of the living. He was also the judge of the souls who set for their last journey to the land of the dead.

Thus, we can see that apart from frequent associations with water, Dagon was also often regarded an earth deity. Philo from Byblos (42-117 C.E) writes in his "Phoenician History" that "Dagon" means "grain", and the god himself is one of the four children of Ouranos (Heaven) and Gaia (Earth). In Ugarit Dagan was considered the father of Baal, god of nature who made the earth fertile, and also the god of rain, storms and lightnings. Dagan was a very popular deity, often one of the leading gods in the local pantheon:

"At Ebla (Tell Mardikh, 55 km south-west of Aleppo on the edge of the Syrian Desert), the royal archives have revealed that Dagan was the head of the pantheon of some 500 deities. HE is referred to as Be-dingir-dingir: 'Lord of the Gods' and Bekalam: 'Lord of the Land', and along with his consort – identified simply as Belatu: 'Lady' – he ruled over the temple complex called ē-mul: 'House of the Star". One entire quarter of Ebla and one of its gates bore his name, and the first month of the year was dedicated to him. There are references to Dagan as being: 'Lord of Bulanu', 'Lord of Tuttul', "Lord of Irim', 'Lord of Ma-Ne', 'Lord of Zarad', 'Lord of Uguash', 'Lord of Siwad' and 'Lord of Sipishu'. Also, Dagan is called ti-lu ma-tim: 'The Dew of the Land' and as Be ka-na-na, he may already have been known as 'Lord of Canaan'. One tablet from Ebla mentions the preparation of silver for a white statue of Dagan, but the statue itself has not been found" (1).

One of the most known temples of Dagan was in Teqa, the major centre of his cult. The temple was called "ekisiga", which meant "House of Sacrifices" (for the dead). Dagon appears also in the Bible (The Old Testament) as the main god of the Philistines. His temples were located in Ashdod in Ghaza, and many other towns of the southern Palestine. The Old Testament (The Book of Samuel) tells a legend about the superiority of Yahweh over Dagon: the Philistines took the Ark of God from Eben-Haezer and placed it in Ashdod. There they put it in the temple of Dagon. The following day, when people came to the temple, everyone saw the statue of Dagon lying on the ground before the ark. They put it up again, but the next day the situation was the same: they found the statue of Dagon lying face down to the ground, the head and hands were cut off lying on the threshold. Thus Yahweh was thought to overcome the weak god of the Philistines.

Nevertheless, Dagon was associated not only with the earth – in myths he appears most often as a water deity. It could be due to the similarity of his name with the Hebrew word "dag" (fish) – that is why he was presented as a god with a fish tail. Such images we can see on coins from north Phoenician town of Arados (2). This image of half a fish was the reason why Dagon came to be identified with the Mesopotamian god Oannes. This figure is described in writings of a late Babylonian priest named Berossus. Oannes was the god who brought culture and knowledge to earth, taught humans masonry, crafts, and other domains of civilization. According to Berossus' story, the Babylonian civilization was created by a race of amphibious beings, under the leadership of Oannes. He mentions a half-fish half-man from the Erythrean Sea named Odacon, which is another name of Oannes. Similar beliefs are encountered among the Dogon tribe at Mali. They worshipped water-beings resembling fish, or half-fish half-man. They called these beings Nommo and gave them a title of "Lords of Waters", "Teachers", or "Supervisors". The Dogon believed that they resided in water, and to live, they had to spend

some time in water and some time on earth. According to these beliefs, these beings came to earth from a distant star – perhaps Sirius. Berossus described them in the following way:



"That under the fish's head he had another head, with feet also below, similar to those of a man, subjoined to the fish's tail. His voice too, and language was articulate and human. And a representation of him is preserved even to this day... And when the sun had set, this Being Oannes, retired again into the sea, and passed the night in the deep; for he was amphibious" (3).

Berossus also attributes to them a title "Annedoti" (disgusting), and describes them like half-demons, not gods. The name "Odacon" itself may originate from the Sumerian "Utukku", the term applied to both good and evil demons, represented with fish-like attributes and vessels of water.

(Pic: A Mesopotamian image depicting a man wearing the skin of the fish.)

In this sense, Dagon and Oannes may also be identified with the Babylonian Ea or Sumerian Enki. The name "Ea" was interpreted as "House of Water", and his kingdom was located in the underground ocean of sweet waters, Apsu – the domain of fate and destiny. Ea was presented as half-goat, half-fish (the upper part of the body was that of a goat, the lower of a fish). At the same time, however, he was the god of the earth, and his title was Nidimmud (begetter) (2). This aspect is yet more evident in the case of Sumerian Enki – the lord of ocean of sweet waters and the master of the earth. In the myths Enki appears as the creator of humans and plants, and his name means "Lord of the earth" or "Lord of the Pit", which has much in common with titles applied to Dagon.

H.P. Lovecraft and Necronomicon

"Then suddenly I saw it. With only a slight churning to mark its rise to the surface, the thing slid into view above the dark waters. Vast, Polyphemus-like, and loathsome, it darted like a stupendous monster of nightmares to the monolith, about which it flung its gigantic scaly arms, the while it bowed its hideous head and gave vent to certain measured sounds" (4).

In the stories of Howard Philip Lovecraft Dagon appears twice: as a fish-god in the story "Dagon" and as the father and leader of the Deep Ones. These

beings lived on the earth before mankind appeared. They resemble humanoid fish, that is: creatures of a human shape but with characteristic fish features. Their appearance is described in detail in Lovecraft's story "Shadow over Innsmouth", where citizens of a small seaside town are presented as an offspring of relationships between humans and the Deep Ones. They have characteristic fish eyes and the body covered with scales, and also a specific smell of a fish. They regard Dagon as the one who gave rise to the Deep Ones – the ancient race endowed with an enormous intelligence, who built cities under the waters of seas and oceans. In the town there is even a cult devoted to Dagon, a sect named Esoteric Order of Dagon, who worship "Father Dagon" and "Mother Hydra" – the major deities of this ancient cult. Children from relationships with the Deep Ones, who live in Innsmouth, do not die but when they are ready, join their families living in the underwater city of Y'ha-nthlei, where they lose their human weaknesses and become as their ancestors: strong, intelligent and immortal. The worshippers of Dagon believe that some day he will rise and the race of his children will rule upon the earth.

In this sense Dagon resembles Cthulhu, a deity lying dormant in the sunken city of R'lyeh. There is a prophecy that when the stars are right, he will rise and again will rule the earth, and together with him other Great Old Ones will return: Azathoth, Shub-Niggurath, Hastur, Nyarlathotep, or Yog-Sothoth. Sometimes Cthulhu is identified with Dagon, but there are also myths, according to which Dagon and the Deep Ones are the servants of Cthulhu. This is the claim of August Derleth, one of Lovecraft's followers. Dagon is also thought to be a prototype of Cthulhu. In *Necronomicon* both Cthulhu and Dagon are regarded as gods lying sleeping in underwater cities. But thanks to their cults they will be awoken to life. Then the sunken cities will emerge out of the oceans and the ancient deities will rise together with their worshippers. The gates of forgotten cities will be open, and those who sleep, will be finally awoken.

"The time would be easy to know, for then mankind would have become as the Great Old Ones; free and wild and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and revelling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all the earth would flame with a holocaust of ecstasy and freedom" (5).

The Magical Profile

Dagon is ascribed to the element of water. His direction is west, and the number is 777. He is, in a way, a counterpart of Shub Niggurath in his aspect

of the father of water creatures: the Deep Ones. Shub-Niggurath (the goat with a thousand young) performs a similar function in relation to the element of earth. Thus we have another similarity with Cthulhu – lord of the watery abyss who communicates with his cultists through dreams and visions. R'lyeh is thought to be sunken somewhere in the South Pacific – and the elemental attribution of directions and elements for Cthulhu is also west and water. At least this is the most popular attribution (the other attributions according to Necronomicon are: east: air / Hastur, south: fire / Yog-Sothoth, and earth: north / Shub-Niggurath). As sunken deities, Dagon and Cthulhu represent the depths of the unconscious, out of which the primeval and forgotten instincts sometimes emerge out to the light of consciousness. The Cthulhu Mythos and Necronomicon describe this phenomenon as "the call of Cthulhu", a message sent by the sleeping god to humans through the Deep Ones, under the leadership of Dagon. This message is usually revealed as nightmares showing scenes of what we consider disgusting, horrible, immoral, or terrifying. Therefore the instincts represented by the Ancient Ones are repressed and forced out of the consciousness by the social standards. Hence, the Ancient Ones are called as "dead but dreaming" – as these impulses have never vanished, the only thing that disappeared are the names, the energies still remain in our psyche. They lie dormant at deep levels of human consciousness, waiting for their "awakening". In R'lyeh dead Cthulhu lies dreaming and waiting for his return, when the sunken city will rise out of the waters once again.

In the Tarot Dagon is associated with the 18th Atu: the Moon, related to the letter Qoph and the zodiacal sign of Pisces. It symbolizes immersion in the sea of consciousness and the confrontation with the sea monsters, which leads to rebirth. Upon standing at the shores of the Ocean, surrounded by poisonous plants and monsters coming out of the waters, we realize that this is nothing else but the womb of the universe that gave birth to everything, including us. Immersing oneself in the Ocean is an act of rejuvenation. The primeval sea monsters belong both to the water and to the earth – they are the bridge between the unconscious (represented by the Ocean) and earthly, mundane consciousness. In the waters we are reborn as new, perfect beings.

Another Tarot Atu that can be associated with Dagon is the Hermit (IX). The name DGVN in Hebrew has a numerical value of 63, and $6 + 3 = 9$ (the ninth Atu). This card is related to the letter Yod, the sign of Virgo, and the influence of Mercury.

Dagon himself may be identified with Anubis, "the guardian of the twilight, the god who stands at the threshold". He is the guide of the souls in Amenta, and the one who opens ways. Anubis is an aspect of Mercury, which is the key to draw the magical profile of Dagon (1).

Mercury as psychopomp represents the alchemical immersion in Darkness to find the Light of illumination and to be reborn again. Crowley, in turn, ascribes Dagon to some aspects of the Atu 0: The Fool and XIII: Death. These are, however, only vague speculations.

Nevertheless, Dagon, just as other Ancient Ones, represents these energies that lie dormant deep in dark abysses of human consciousness. The waters of Dagon are the symbol of the gate, through which we can access cosmic spaces where the ancient deities lie dead but dreaming – both in macro and microcosmic sense.

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Apep – The Serpent Chaos Demon

Asenath Mason, Lodge Magan

The name "Apophis" translates as "the great serpent", and indeed, he was the Egyptian demon in the form of a serpent. He dwelled in the underground dark realm of Amenti. According to legends, he was born from saliva of an ancient Egyptian goddess Neith, in the waters of Nun – the primeval ocean, embodiment of primordial waters, out of which everything emerged. He was most often presented as a huge water snake – standing near a deity who pierced him with a knife or other weapon. This image depicted the defeat of the serpent and the act of establishing control over his demonic power by beneficial gods. Therefore his role is similar to the one of other mythological serpents and sea dragons encountered in the whole world, as for instance, the Mesopotamian dragon goddess Tiamat, or the biblical serpent Leviathan. In a similar way, Apep personified the primordial Chaos, darkness existing outside of the order of *ma'at*. He belonged to the sphere outside the world created and structured by gods.

It was believed that Apep is 16 meters long, his body is black, and his skin is hard. His roar shakes the whole underworld. His name can also be translated as: "He who was Spat Out", which refers to the legend about his birth. He was also called "Evil Lizard", "Opponent of Ra", "World Encircler", and also "Serpent of Rebirth".

Apep is the "rebel", "adversary" against the divine cosmic order. Every day he attempts to stop the solar barque of the light god Ra and imprison him forever in the darkness of the underworld. His power is so great that nothing can defeat him. And even when he is defeated, this is only for a short period of time, because the following day he rises again in order to threaten the solar barque during its voyage through Amenti. He awaits it on the mountain of Bakhu, and when the sun god approaches the mountain, every day during the seventh hour of the night, Apep tries to devour the barque. He also attempts to stop the barque by drinking the whole water from the underground river, and to hinder its passage by means of his coils, called "sandbanks".

Therefore Ra does not set on his journey alone but with other gods, who help him protect the barque. Among them we can find Shu, the solar god who holds up the firmament and separates it from the earth. The legend has it that he was the second divine pharaoh, after Ra. The followers of Apep

plotted against him and attacked him in his palace at At Nub. Shu managed to defeat them, but then his own followers revolted against him. Then Shu abdicated and left his throne to his son, Geb, after which he returned to the skies. But he was not the only god who protected the barque. Among the defenders we can find Maahes, the lion-god of war, representing all forces of the fiery sky, called also "lord of slaughter". On the solar barque there was also the goddess Selket who protected it by means of her magic spells. There is also Mehen, a serpentine deity, and the goddesses Isis and Neith. All of them helped to protect the barque from Apep's threats and used their powers to defeat him. Because of their efforts, Apep is caught in a magical net and then cut with knives or pierced with a spear by Horus (in some versions of the myth his body is sliced and then burnt). His blood paints the sky red and announces the rise of the barque from the darkness of the night at sunrise.

The only god who is strong enough to slay Apep is Set, another deity of darkness. When Apep swallows the solar barque, Set and Mehen kill the Serpent and cut his body so that the barque can come out of it. Texts that describe the "defeat of Apep" also mention the conversation that occurs between him and Set who captured him into the net. The Serpent tries to convince Set to let him go and reminds him that the sun gods are his enemies too, because they fought him (in detail: Apep reminds him that Set lost his genitals in the fight with Horus). Furious at these words, Set kills Apep. As a symbol of the forces of darkness, Set is however often identified with the Serpent. Some texts mention their names alternately as a symbolic enemy of the sun and the lord of darkness. The defeat of Set or Apep is thus a symbolic triumph over darkness and its aspects which assume the form of dark gods, shadows, and other demons of the underworld.

At some paintings Apep is presented as defeated by the god Ra himself – in the form of the Great Cat of Iunu he cuts off the Serpent's head under the sacred tree of Ished or under the sycamore tree. Also magical spells used in protection against Apep referred to his defeat by the solar gods. The incantations mentioned him being sliced, burnt, and destroyed, and also his wax statue was cut into pieces and burnt.

This happened due to the belief that Apep threatens not only gods but also humans. He was responsible for solar eclipses, when the night fell during the day, and also for storms and earthquakes. To help in fight with Apep, in the temple of Amen-Ra in Waset the priests performed a special ritual during which the Serpent was symbolically slain, sliced and burnt in the end.

Kenneth Grant suggests that the name "Apep" can be traced to an African concept of Afefe, "the wind". According to this theory, the name refers to the

most primeval picture of a serpent as an emblem of the creative spiritual force:

"The Afefe-Apophis is also the origin of the Fafnir Worm of Norse myth, and, as Massey has shown, a modern derivative is our word 'puff, 'to blow out' in the sense of becoming big, swollen, tumescent or pregnant. The African Afefe therefore reveals the 'bellying' or billowing force of the wind that is the gust or ghost which became — in a later recension of the Mysteries — the Holy Ghost that impregnates the virgin in the form of the Dove, the typical bird of the air. This is further corroborated by the fact that the genius of the wind, of which Afefe is the 'messenger', dwells in the grand temple of Legba, the African phallic deity that in the later cults was equated with evil owing to his connection with the mysteries of sex." (K. Grant: *Nightside of Eden*)

In a symbolic sense, Apep is thus the force of destruction, darkness and non-being. He can be identified with a void, "the black hole" swallowing everything, existing completely outside the world of nature — in what Kenneth Grant calls Universe B. He is the Black Dragon, the force of death, the primordial energy that existed before the concept of time and space appeared. His existence is characterized by cyclic process: the attack, the fight with the sun gods, death, rebirth, and again the attack. He cannot be destroyed or fully defeated — he is the eternal and infinite aspect of Chaos.

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(Pic: The Egyptian God Set fighting the serpent Apophis on the solar barque)

The Ceremony of Apep

Envision the sun disappearing behind the horizon, in the jaws of the Serpent-Dragon of the Underworld. While focusing on this vision, start vibrating the mantra: "Lepaca Apep". When you feel the atmosphere around you is changing and becomes tense, face the direction of west and begin the ceremony:

Melez!

**I, (magical name), invoke Apep, demonic Serpent of the Underworld!
Every day you devour the sun on its journey through the sea of night and
fight the gods of light.**

**Ruler of the seventh hour of the soul's descent into Ament!
You transform the sunlight into the void of the Black Sun,
Your blood paints the sky red,
I invoke you! Come forth at my calling!**

I seek to unite with your force,
To rest in your coils
To pass the land of the dead that is your kingdom.
Come to me, demon of waters and fire!
Lord of life behind the veil of death!
Rise out of the infernal abyss and embrace me with your coils!

Apep! Apepil Aapep! Apofis! Set! Tyfon!

I summon you in the name of Darkness and Light, Fire and Water, which are
your essence! Hear my calling and rise from the abyss of the Underworld,
from the underground land of Amentil

Lepaca Apep!
Lepaca Apofis!
Lepaca Drakon!

May this calling shakes the deepest pits of hell!

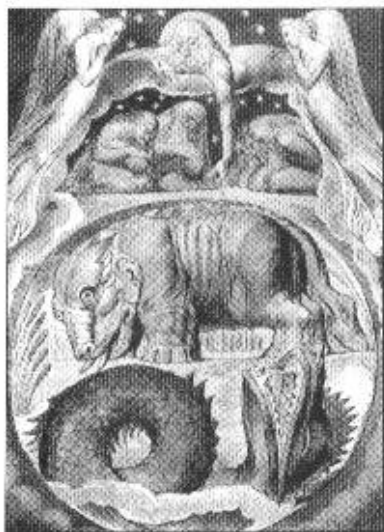
Ho Drakon Ho Megas!

Envision that you are on a voyage on a solar barque through an underground river. It gets darker and darker around you. Suddenly Apep appears in front of you. He drinks all water up and swallows the barque. You are now inside of him. Feel how you become one with the Serpent. Inflamm yourself in the power of magic that rises in you. You are the unity of shadow and light, life and death. You shine with the light that illuminates the void and the darkness of the abyss. Gradually you are filled up with divinity. Meditate upon this feeling.

When you feel that it is time to end the meditation, close the ceremony with a careful banishment.

Leviathan – "King over all the Sons of Pride"

Asenath Mason, Lodge Magan



"May those who curse days curse that day,
those who are ready to rouse Leviathan."
(Job 3:8)

The name of this mythical water serpent derives from Hebrew and means "that which gathers itself into folds" or "that which is drawn out". The name appears mostly in Christian sources: The Old Testament (Book of Job, Book of Isaiah, Book of Psalms) and in the apocrypha (Book of Enoch, Book of Esdrash), where it refers to a serpent, a dragon, a crocodile, a whale, or generally – a sea beast. Leviathan is also mentioned in the rabbinical literature and in some Gnostic accounts. The Bible presents Leviathan as one of the creations of Yahweh:

"There go the ships,
and Leviathan
which thou didst form to sport in it. " (Psalms 104:26)

Yahweh created this marvelous sea serpent as a pride of the world. Leviathan is also, however, an enemy of Yahweh, he is the embodiment of evil, conceit, darkness and chaos, which this god is continuously striving to defeat. As a seven-headed serpent, Leviathan is one of the Devil's shapes:

In that day the Lord with his hard and great and strong sword
will punish Leviathan the fleeing serpent,
Leviathan the twisting serpent,
and he will slay the dragon that is in the sea. (Isaiah 27:1)

The Old Testament describes Leviathan as the most dangerous monster whom Yahweh has to confront. But the apocrypha and the rabbinical literature mention two monsters: a male and a female. The female is Leviathan, the male: Behemoth (plural of "behamah" = "beast"). According to the Midrash,

two Leviathans were created on the fifth day of Creation. At the beginning they were a mated pair, but God, fearing that their offspring would destroy the world, slew the female monster. Her flesh will be served up as a dainty to the pious on the day of judgement. The male monster dwells in the seas, in the Mediterranean Sea in particular, and the waters of Jordan run into his jaws. His body is 300 miles long, and when he is hungry, the heat from his mouth causes all waters to boil. Also the eyes of Leviathan are characteristic: they shine with an odd light, they are "like the eyelids of the dawn." (Job 41:18).

However, according to the Book of Enoch Leviathan and Behemoth will be separated not earlier than on the day of judgement:

"In that day shall be distributed for food two monsters; a female monster, whose name is Leviathan, dwelling in the depths of the sea, above the springs of waters; And a male monster, whose name is Behemoth; which possesses, moving on his breast, the invisible wilderness. His name was Dendayen in the east of the garden, where the elect and the righteous will dwell" (Enoch 7-9)

Then both monsters will be defeated and Leviathan will be slain, and her body will be served at a feast of the righteous. From Leviathan's skin God will make tents for the most pious people, belts, necklaces and jewellery. The remains of the skin will be hung on the walls of Jerusalem and it will shine on the whole world. According to the legend, it will be Gabriel who will face Leviathan in fight. But he will not be able to defeat the sea serpent on his own. Neither Yahweh nor any of his angels is powerful enough to slay the beast of the sea. God will command Leviathan and Behemoth (the mountain ox) to enter a duel, and their fight will end with the death of both monsters.

The judgement day is similarly presented in the Syriac Apocalypse of Baruch. According to this apocryphal account, Leviathan and Behemoth will be slain on the day of the coming of Messiah, and their flesh will serve as a feast for the elected.

Another apocryphal work, the so called Books of Esdras, do not foresee Leviathan's and Behemoth's fate. However, it describes them as two monsters that were created on the fifth day and separated, because the waters could not hold them together. And so Behemoth went to dwell in the mountains and on the deserts, while for Leviathan God assigned the seventh part of the earth – the one filled with waters. Behemoth became then the lord of the dry land, Leviathan – the ruler of waters and all watery creatures.

The description of Leviathan's appearance is given in the Book of Job, where he is identified as a crocodile. His back is made of rows of shields, Out of his

mouth go flaming torches and sparks of fire leap forth. Out of his nostrils comes forth smoke and his breath could kindle coals. His heart is hard as a stone. When he raises himself up, the mighty are afraid and faint. When he moves, he leaves a shining wake behind. His breath stirs the sea waves. He is the lord of tempests and storms. None weapon can hurt him. He is undefeatable and fears nothing:

Upon earth there is not his like,
a creature without fear.
He beholds everything that is high;
he is king over all the sons of pride." (Job 41,33-34)

Leviathan and Behemoth appear also in the Gnostic sources. The Ophites regarded these two creatures as two (of the seven or ten) circles or stations which the soul has to pass in order to be purged and to attain bliss. In their writings Leviathan is the soul of the world identified with the Ouroboros serpent.

These two primordial beasts have also many counterparts in other mythologies and legends of different cultures. They are often identified with the Babylonian chaos dragon Tiamat and her consort, Kingu (similarity in the phonetics of Aramaic "akna" = "serpent"). The name "Tiamat" means "abyss", which corresponds to Hebrew "tehom" – "depths". In the Ugaritic mythology the counterpart of Leviathan is Lotan, identified with another sea deity, Yamm. The biblical story may be based on the Cananean story of the fight between Yamm and Baal:

In the dawn of time there were only two creatures: Yamm and Baal. Yamm, known also as "The Prince of the Seas", was described as a sea monster – dragon, serpent, or seven-headed beast. Baal was the god of storms, clouds and air. These two primordial creatures engaged in a battle for the sovereignty over the world. It finished with Baal's defeat of the sea-serpent Yamm.

A similar story is the myth about the fight between the Babylonian god Marduk and the goddess Tiamat, portrayed as a sea dragon and personification of all waters. Out of her flesh he creates the earth and human bodies. Leviathan also shares many qualities with other serpents and sea beasts from many other mythologies, e.g. the Scandinavian Jormungandr, Rahab, or Tannin – the sea demons from Jewish legends, the Norwegian Kraken, or the legendary Hydra. Bernard Heuvelmans writes in his book *In the Wake of the Sea-Serpents* that Leviathan could be an authentic giant sea serpent that was seen by many sailors during their sea voyages.

In the Christian tradition Leviathan is often identified with Satan, or presented as one of the fallen angels who serve him: the lord of waters and of the direction of west. Thus he appears in the grimoire entitled *The Book of the Sacred Magic of Abra-Melin the Mage*. There he is mentioned as one of the main rulers of Hell, together with Lucifer, Belial and Satan. In this aspect he is identified with an angel Rahab, often described as an angel of death. This view also derives from ancient belief in the relation between the sea beast and darkness, evil – the common attributes of the Devil:

"...Shaitan was being called "the Old Serpent (dragon)" and "the Lord of the Abyss." The Old Serpent or Old Dragon is, according to experts such as E.A. Budge and S.N. Kramer, Leviathan. Leviathan is Lotan. Lotan traces to Tietan. Tietan, we are told by the authorities on Near Eastern mythology is a Later form of Tiamat. According to the experts the Dragon of the Abyss called Shaitan is the same Dragon of the Abyss named Tiamat (2).

Leviathan is also described as an intermediary between Lilith and Satan-Samael, the pair of hellish rulers. Moreover – he is the image of their union:

"You already know that evil Samael and wicked Lilith are like a sexual pair who, by means of an intermediary, receive an evil and wicked emanation from one and emanate to the other. I shall explain this relying on the esoteric meaning in the verse "In that day the Lord will punish with His great, cruel, mighty sword Leviathan the twisted serpent and Leviathan the tortuous serpent" - this is Lilith - "and He will slay the dragon of the sea" (Isaiah 27:1). As there is a pure Leviathan in the sea and it is called a serpent, so there is a great defiled serpent in the sea in the literal sense. The same holds true above in a hidden way. The heavenly serpent is a blind prince, the image of an intermediary between Samael and Lilith. Its name is Tanin'iver... He is the bond, the accompaniment, and the union between Samael and Lilith. If he were created whole in the fullness of his emanation he would have destroyed the world in an instant" (4).

Hence the name Leviathan (LvTHN) appears on the symbol of Baphomet, a representation of the union between Lilith and Samael, as an encircling and eternal force – the symbol taken by Anton LaVey from the French occultist Eliphas Levi.

In the medieval encyclopedia of the Biblical art, the so-called *Liber Floridus*, we can see Leviathan as a beast carrying on its back the Antichrist. Leviathan is presented here as a beast resembling a dragon, with black eyes



and sharp teeth. The drawing implies that the Antichrist draws his force from the beast he is riding on. This is confirmed by the Apocalypse of St. John: "Men worshiped the dragon, for he had given his authority to the beast" (Revelation 13:4).

Symbolically, Leviathan represents most of all the lower forces, the primeval chaos that creates the balance in the cosmic order. He is also the primordial beast serving as a cosmogonic sacrifice – as Marduk defeats Tiamat, or Baal slays Yamm, so Yahweh kills the female Leviathan and uses her skin and flesh as elements of other creations. The "garments of light" prepared for Adam and Eve, were created from the skin of the slain Leviathan. Because "garments" are interpreted as flesh covering human soul, thus the bodies of humans are a part of the primordial chaos beast.

Michael Aquino writes in *The Diablicon*: "Before God or Angel, Daemon or man, there was Leviathan alone, principle of continuity and ageless existence." Leviathan represents therefore the very beginning, the original cosmic forces that gave rise to the universe. Not accidentally, the Gnostics believed that he is the Anima Mundi, the soul of the world. He is the eternal beginning and ending. He cannot be defeated or tamed because the slain dragon / serpent always rises back to life, or exists as a part of the world and humanity. One can awaken and summon him, which is told by Job who curses the night of his own birth and says that there are people skillful to do it. In the microcosmic sense, Leviathan represents the darkest levels of the unconscious. He is the element of chaos and the potential of the force lying dormant in the dark recesses of human psyche.

Leviathan is what binds the astral and the physical bodies. He represents self-control and mastering of the self through a dynamic change. He is both the above and the below – the inner and the outer force, the soul of the world and the divine spark. He is the timeless existence, the principle that wakes and binds the essence of the self. You can find him by immersing yourself in the depths of the unconscious, in dreams and visions through which the impulses of the unknown are brought to the light of consciousness. This process is an integral part of the left hand path, where the adept gradually reaches the essence of the consciousness by immersion in its inner core –in search for potential that enables one to shape reality – both the inner and the outer one. Through walking the path of Leviathan we become as him – the Serpent / Dragon, the divine being, separate from all cosmic structures. All we have to strive for is to become aware of and master the spark of divinity, the essence of Leviathan.

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(Pic: From Michael Maier's *Atalanta Fugiens*: the dragon which devours its own tail)

Invocation of Leviathan

If possible, perform the ritual outside, near the sea or the ocean. In other case, put the image of Leviathan on your altar and burn the incense related to the scents of the seaside. Pour the salty water into your chalice and place it on the altar as well.

I invoke Leviathan! Lord of Waters! Dragon of the Sea who is the gate to the depth of my soul! Awaken from your slumber and rise up from the abysses and open the door to the forgotten knowledge!

LEPACA KLIFFOTH!

Envision yourself standing on the shore of a great sea. It is night and everything is dark. The only thing you can see is the sky full of bright stars. The sea is calm and it is chilly.

I invoke you, creature of the fifth day of Creation; the great Dragon who makes seas alive. You are the leader of all the watery realms. Your power is unlimited and your 300 eyes shine in the dark like the eyelids of the dawn. Out of your mouth go flaming torches and sparks of fire leap forth. Out of your nostrils comes forth smoke, and a flame comes forth from your mighty jaws!

HO DRAKON HO MEGAS!

I summon you, immortal and infinite god! Lord of waters, the primeval substance out of which all life emerged. Arise from your sleep and take the rule over the world that is your destiny! Manifest your power to those who are skillful enough to raise you! Reveal the hidden sources of ancient wisdom!

VOVIN! VOVINI LEPACA VOVINI!

Suddenly a wind starts to blow. It gets colder and colder. The sky is covered with clouds. Enormous waves appear on the surface of the sea. The storm begins. Lightnings are striking around you and you can hear thunders and roar of the sea. From the water emerges the great Serpent – Dragon. He is black. His scales shine in flashes of lightnings. He is surrounded by an aura of

electricity. His eyes shine with a phosphoric light. The Serpent comes towards the shore, in your direction. Now you are standing opposite him and facing his magnetic eyes.

And the time of awakening has come! The seas part and give birth to great beasts under the leadership of the great Dragon! A new age begins – the aeon of Leviathan rising!

At this moment the storm calms down. Clouds move away and the sky full of stars appears again. The wind ceases. You feel energy flowing towards you from the Serpent's eyes. You cannot take your eyes from him. You are no longer cold. A feeling of calmness overwhelms you.

The Serpent awakens! The Dragon stretches his wings and his shadow covers the earth. The old gods rise from the oceans! Arise in me, Leviathan!

**I hail you!
Ho Drakon Ho Megas!**

Suddenly the Serpent leans over you, opens his mouth and devours you. Now you are in his stomach. You feel warmth which slowly turns into heat. The fire starts to burn in your body. It rises at the base of the spine and flows upwards, embracing the whole body. Your breath pulsates in the same rhythm and the breath of the Serpent.

Your body is transforming. Your skin turns to scales. Wings grow from your back. You are surrounded by an electric aura. Now you are the Serpent-Dragon. Seas and oceans are your kingdom. You feel enormous force flowing inside you. You can raise and stop winds; incite storm; stir the sea. You are the lord of the watery Abyss. Your body is inflamed with force unknown to humans. You feel unity of all elements. You are the union of heaven and earth, air and fire, water and earth. Meditate upon this feeling.



A Few Remarks on Tiamat

Adam Kościuk, Lodge Magan

Naught but TIAMAT remained.
The Great Serpent, the Enormous Worm
The Snake with iron teeth
The Snake with sharpened claw
The Snake with Eyes of Death

(The Magan Text, Necronomicon)

I. ENUMA ELISH AND THE ORIGINS OF TIAMAT

The central work of the Babylonian mythology which presents the origin of the universe and creation of humans is Enuma Elish, an epic that was titled after the first two written words, meaning: "When in the height". The oldest version of this text written on seven tablets is dated as originating from the first half of the first millennium BC, that is: the period which, according to modern historians, was the final stage of forming the Babylonian and Assyrian views on the cosmological creation of the world. In the first millennium BC also the final image of the physical world appeared. The earth was believed to have a shape of a flat disk, with stars and the sky above it, and with the cosmic waters and the underworld below. The underworld, as the place inhabited by the dead, was presented as a waterless desert, full of dust and darkness, which suggests that it was located below the ocean of the cosmic waters.

The Enuma Elish myth leaves us with a complete picture of the creation of the world and establishment of the world order in gradual stages: from chaos to the most organized creation: the man. Other cosmogonic texts present only a few chosen aspects of this issue. The world begins with gods who embody the particular cosmic elements and ever-existing forces of nature, and comes into being by creative force of Marduk. The work is then an expression of the official doctrine of the Babylonian priests. And for this reason it is worthwhile to think if the creation of the world, even though depicted so elaborately, is the actual aim of the text itself. The emotional value is attached to the parts which describe the birth and growing up of Marduk, and also his preparations to the fight with Tiamat, then the parts about the war itself and finally, the

glorification of the triumphant god. Thus, we may assume that the epic is in fact a literary hymn to worship Marduk, the major deity of the Babylonian pantheon, the creator of heaven and earth, the lord of the world.

We encounter Tiamat for the first time when, similarly as the ancient Babylonians, we ask what was in the beginning, when the gods did not yet exist. Once, as it is written in the myth, there were only ancient, primordial beings. In the beginning there was no one apart from Apsu, the primeval Ocean of sweet waters (Hebrew: Tehom, which is seen by some researchers as a derivative of the name Tiamat – the Depth). At this stage we also encounter Mummu – the concept that may be interpreted as a thought-creative life force, or as one of the names, or titles of Tiamat. The goddess herself is presented in the myth in diverse aspects. Evidently, she symbolizes the primordial chaos and the dynamic force of creation. On the one hand she is a caring and understanding mother of the creatures whom she gave birth to (she passionately opposes Apsu's idea to punish the young careless gods). On the other hand, she is presented as a warrior goddess of blood and vengeance, and the mother of all evil and monsters. Also her shape is not actually defined in the epic. Generally, she is depicted as an enormous creature, able to take seven winds in her body, and out of which Marduk will finally create the whole physical world. From other sources we know, however, that the goddess was most often portrayed as a great Dragon or Serpent, representing the salt waters of the ocean.



(Pic:Marduk fighting with Tiamat)

Before we discuss the detailed descriptions of the particular aspects and qualities of Tiamat, we can for a moment reflect on what might have been the basis of such a presentation of this myth. First of all, the attention should be turned to the historical processes and the cultural context. The myth may

originate from the old Babylonian period, in the circle of the priests of Marduk, and its original function was to legitimize the importance of the patriarchal god of Babylon, the kingdom of a minor significance at that time. This occurred due to the political changes in Mesopotamia that were happening at this period of time. On the other hand, the myth might refer to the conflict between the matriarchal and patriarchal rules of the social and religious structure, just as it was in Egypt, where the cult of the lunar female goddess Ta-Urt (her Greek counterpart is Typhon) was degraded by the dominant solar cult, and then demonized and associated with all that was dark and evil. According to another interpretation, this symbolic transformation of chaos (the unstructured principle) into cosmos (the organized structure) might represent the rise of culture and its opposition against nature. Man has always been striving to tame and control what he could not understand and what threatened him, paradoxically, still being bound to it, like to mother...

II. TIAMAT AS THE GODDESS OF PRIMORDIAL CHAOS AND ALL CREATION

When in the height heaven was not named,
And the earth beneath did not yet bear a name,
And the primeval Apsu, who begat them,
And Mummu-Tiamat, the mother of them both

(Enuma Elish)

First and foremost, Tiamat is the primordial and chaotic source of all life. It is from her womb that the first pair of gods (Lahmu and Lahamu) emerge, and they in turn give birth to all other gods. Moreover, in the eighth verse of Enuma Elish we read that this happened when none of the gods "bore a name, and no destinies were ordained", which suggests that Tiamat is not merely a shapeless source of all life, but also possesses the power to shape and create destinies. This is reflected in the further part of the myth, when she creates her demonic armies and gives Kingu the Tablets of Destinies. In this aspect she resembles the Greek Gaia, who – according to Hesiod – was not created by any god but came herself into being after Chaos. We may assume then that in this conception chaos contains within itself also the inner cosmic essence that aims at some form of order. Also, similarly as Gaia, she is the caring mother for her children and strongly opposes the idea of punishment for their unworthy deeds.

Another quality of "mother Hubur who bore all beings" is her typically watery character. Without water there is no life, and this gave waters a special role in all possible mythologies. On the one hand, just like in the Egyptian myths in which Nun is the primeval ocean and symbol of the watery chaos, Tiamat represents the watery womb in which all gods and all life come into being. On the other hand, Tiamat is the great monster, the Dragon, the one who rules the source of this life-giving elixir.

But Tiamat is not only the source of all creative energy and the mother of gods, but also of the whole world, in general. Transition from shapeless watery element to stable land appears in myths as an important act, essential to transformation of chaos into cosmos. The next step in this process is separation of heaven from the earth, which perhaps is the same as the first act of creation if we take into consideration the initial identification of the heaven with the ocean of the world. In *Enuma Elish* we read: "Then the lord rested, gazing upon her dead body, he divided the flesh and devised a cunning plan. He split her up like a flat fish into two halves: One half of her he established as a covering for heaven. He fixed a bolt, he stationed a watchman. And bade them not to let her waters come forth." And thus heaven and earth were created. Such an image of the primeval water from which earth emerges or is created is universal, and can be found in almost all world mythologies. More rarely do we encounter (as typical examples we may point at the Scandinavian or Persian mythology) a motif of the rise of the world from polarization of two elements – water or earth and fire. The cosmogonic function of fire is generally ambiguous as it exists as if on the border between culture and nature, but this is not the theme of this essay.

As the mother of all, Tiamat can be also looked at from another perspective. If we follow Erich Fromm's suggestion, perhaps we could look at the *Enuma Elish* myth through the mirror of modern psychology. Like in the concept of a conflict between the social structure and religious cults, also this time the significance of the male and female principle might be the key to understand the symbolism of the epic. The cult of the great goddess has always been connected with the symbolism of nature and fertility. This belief was associated with the mystical qualities of a woman. Maternity and the ability to give new life belonged to the sphere of sacrum. In the history of religion the period of the cult of mother goddess is called the lunar phase. Female energy embodied the most primeval forces of nature, the power of creation and fertility. Also Marduk, in order to defeat Tiamat, must prove that he possesses this power of creation. Hence, the scene of a trial in the myth (the symbolism of which is thoroughly analyzed by Fromm) in which Marduk, at the feast in the palace, has to cause a robe to disappear and then appear again. He must do this with the power of his word. In later, more modern cosmological myths (like e.g. the Bible) we encounter male, solar gods who

create the world exactly in this way – by means of their word. Curiously, even the process of giving birth will be changed. Instead of being born out of a woman, it will be the man that will give birth to her: like in the case of Adam and Eve, or Zeus and Athena.

III. TIAMAT AS THE GODDESS OF DARKNESS, BLOOD AND VENGEANCE

Mummu-Hubur, who formed all things,
Hath made in addition weapons invincible;
she hath spawned monster-serpents,
Sharp of tooth and merciless of fang.
With poison, instead of blood, she hath filled their bodies
With splendor she hath decked them; she hath made them of lofty stature...

(Enuma Elish)

In the further part of the epic we see Tiamat from a completely different perspective. This time she is the one who takes life away, avenges Apsu, and becomes the mother of all evil and all monsters. She creates and takes a new lover, gives him the mastery of destiny (the Tables of Destiny) and fills him with her own blood, from which later man will be created. She is now liberated, strong and independent. Let us now think what influenced this radical change.

As we have already mentioned, a great attention should be given to anxiety occurring within the new conceptions of a religious cult, social structure, or psychology. However, as Mircea Eliade points, the whole character of Enuma Elish is quite gloomy and dark. Tiamat is not only the chaotic whole that preceded all creation, but eventually she appears as the creator of all monsters. Her "creativity" is now completely negative. This is confirmed by the verse: "Evil she wrought against the gods her children. To avenge Apsu, Tiamat planned evil". We might thus assume that she was the creator of evil and it had not existed before. The primordially is then presented as a source of all negative emanations.

On the other hand we may trace the process of evolution from chaos to cosmos, as it is suggested by Eleazar Mielecinski. From this point of view, the transformation of chaos into cosmos, i.e. darkness into light, or disorder into order, usually occurs in the form of a fight between an archaic hero with chthonic demons and monsters. A popular motif is the cosmic fight with the serpent (dragon), the aim of which is the defeat of the watery chaos. The

serpent (dragon) in many mythologies is connected with waters and often presented as a threat to humans – bringer of flood or drought, or generally – the one who introduces the element of chaos into the watery balance of the society...

Anyway, the mythological fights and duels almost all have some sort of a cosmological character and symbolize the defeat of chaos by the forces of cosmos. It is not, however, characteristic only of the Babylonian mythology. In the Scandinavian lore the gods Thor, Odin and others fight with chthonic monsters: Jormungandr, the wolf Fenrir, or the goddess of death, Hel. In the Egyptian mythology everyday Atum-Re fights the underworld serpent Apep. In Greece we encounter the fight between Zeus and Typhon, the father of such chthonic monsters as Hydra of Lerne, Chimera, Cerberus, or the two-headed dog Orpho. Even in the Bible we can find notes about the fight between God and the dragon or a fish, also representing the eternal element of chaos (Rahab, Tehom, Leviathan). Many other similar pairs can be mentioned - like Apollo and Python, Tretona and Azi-Dahaka, or Kersasp and Sruwar.

Another important motif in Enuma Elish is the concept of Tiamat's blood. Even though neglected by many researchers, this motif is essential to the full understanding the nature of the goddess. Its significance is suggested in two quotations: "let the wind carry her blood into secret places" and "He cut through the channels of her blood, and he made the North wind bear it away into secret places." From these words we may assume that all Tiamat's essence and the creative element of chaos is contained within her blood. The god of light must therefore hide it, so as to finish the process of transformation from chaos to cosmos. Moreover, also humans are created from Tiamat's blood, as she is the mother and the lover of Kingu, whose blood is the substance from which Marduk creates humanity. As Eliade notices, man is therefore created from the demonic matter. Kingu, even though being one of the first gods, was also the archdemon and the commander of army of all monsters created by Tiamat. Besides, the very role of man in the Sumerian and Babylonian mythology is pitiful – mankind is created and exists only to serve the gods. The name "Lullu" attributed to man may be translated as "a savage" or "a weak one". According to Mielecinski, the prototypical creation of the world from a slain creature is a sacrifice. Probably, in the more archaic mythologies we will find more tales about creation of the animals and plants, heavenly bodies and other natural objects, from the flesh of a slain "ancestor". The motif of a blood sacrifice is evident e.g. in the Aztec mythology – the gods need human blood to stay alive. This is also reflected in the Babylonian epic – the gods need Kingu's blood to purify themselves after the war is finished and to create mankind. Even the good will of Marduk, who hold power over life and is called "lord of sacred hymn, resurrecting the dead", is not enough. To

create life one needs blood, the seat of the creative element of chaos and all life.

IV. THE APPEARANCE OF TIAMAT IN NECRONOMICON

Know that TIAMAT seeks ever to rise to the stars,
and when the Upper is united to the Lower,
then a new Age will come of Earth,
and the Serpent shall be made whole,
and the Waters will be as One,
when on high the heavens had not been named.

(Necronomicon)

In a lecture given in 1982 in Magic Chile Shop, Simon described the origin of his Necronomicon as an ancient Sumerian religion. Even though this is a highly controversial claim, it might help to find the role and the figure of Tiamat in the so called "Cthulhu Mythos". Curiously, the core of Simon's work is "The Magan Text", a reflection of the Enuma Elish epic, though from a bit different perspective.

If we look closer at the picture of Tiamat itself, we can evidently see that a greater emphasis is put on her role as the Queen of the Ancient Ones than as the mother of the Elder Gods. She has characteristic chthonic qualities as the mother of all evil and plagues that arise from the underworld. She becomes the one who functions not merely as a primordial chaos, the source of all, but also as the goddess who demands blood to be spilt in her name – in order to awaken her from the sleep in the caverns of the earth. It seems logical, as Simon argues that she might be identified with the Sumerian goddess of the underworld, Ereshkigal, whose name means "Lady of the Great Below". As for the meaning of the name Magan, he proposes a theory that it might be translated as "The Place of Death" (which suggests a place of transformation rather than the absolute end).

Generally, the author of this version of Necronomicon goes further to say that Tiamat may be also identified with serpent figures such as Leviathan, or Tehom, while the other chaotic principle Apsu – with Cthulhu. It is significant as it points at her universal dragon-like character, closely connected with water, but also with all other elements. What proves this theory is a great number of references to the ancient cult of the serpent (and thus, Tiamat) in Simon's Necronomicon. It is also reflected in the quotation that opens this subchapter, which presents a suggestive picture of the Dragon symbol as a

being that goes beyond all concepts and oppositions, and at the same time is the greatest force of all as it contains everything within.

We can also discuss the association of this theory with the number 11 that often appears both in Enuma Elish and the Magan Text as a reference to some of the goddess's aspects (in the first case it is the number of monsters created by Tiamat to fight the gods of light and order, which may point at how an adept of the Left Hand Path can transcend one step further; in the second case it is the number of the bloody sacrifices which should be made to awaken the goddess from her sleep). In the simplest interpretation, the number 11 signifies the final and forbidden unity, as it is formed from the microcosm (the number 5) with the macrocosm (the number 6).

The last element that should be discussed to understand Tiamat's association with the Necronomicon Ancient Ones, is the motif of blood. This time it becomes even more important than in Enuma Elish. It is no longer a mere essence from which man is created, or a substance containing the chaotic-creative element of the universe. Now it is described as the gate to the world of darkness and the human potential to become as gods themselves.

If we decide to accept Enuma Elish and the Magan Text as two complementary parts of one whole, we encounter the following image:

In the Magan Text we read:

"He split the sundered Tiamat in twain
And fashioned the heavens and the earth,
With a Gate to keep the Ancient Ones Without.
With a Gate whose Key is hid forever"

In Enuma Elish:

"let the wind carry her blood into secret places"
"He cut through the channels of her blood, and he made the North wind bear it away into secret places."

If we connect it with the story of creation of man, we do not have to think long where the key was hidden. Later on, this question is answered also in the further part of the Magan Text: "Man is the key by which the Gate of lak Sakkak may be flung wide". Therefore blood is this element that links humans with the Ancient Ones and is the reason why the world of Creation is inseparably connected with the Darkness and Chaos, as it contains the primordial principle that is the force contained within human blood.

V. CONCLUSION

The nature of the goddess Tiamat is probably one of the most complicated cases in all mythologies. We can find analogical examples in ancient archetypal force of the mother goddess, like Gaia, as well as in the chthonic forces, like Ereshkigal. On the one hand, she personifies the creative energy in nature, on the other one – its final doom and darkness.

Looking at this issue from another perspective, we see a completely different picture: Tiamat as an archetypal symbol of the Dragon: the one who transcends all dualities and leads man towards the final forbidden unity.

But even then we may take a step further: Tiamat is also the force belonging to this world. If we, however, follow the Necronomicon theories, we might assume that her essence exists beyond the angles and dimensions known to man, between the Tree of Life and the Tree of Night. Her blood is the key which opens all gates – and the eternal promise that was given to mankind. This cannot be surprising though if we remember that the evolution on the true path has neither a beginning nor an end.

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Alchemical Rebirth in the Waters of Tiamat

a pathworking

(Developed by Lodge Magan on the basis of practical experiences
with the goddess Tiamat)

Sit in a comfortable position. Close your eyes. Start breathing regularly and deep. With each breath start to relax and begin visualisation:

Envision yourself standing on the shore of a black sea at night. The sea is calm and you can feel the watery breeze on your face. There are clouds in the sky that cover the moon, but the stars are visible.

Disrobe and enter the water. Slowly start immersing yourself by going deeper and deeper into the sea. Immerse in the water so that it covers you completely. Notice black watery serpents swimming around you under the water. Start breathing under the water and feel how your body is being infused with salt contained in the sea. Feel how the salt enters through your skin, and through breathing into your lungs, and then it permeates your whole body. You feel pain, but at the same time pleasure of being united with the primordial darkness. Feel how your flesh is being dissolved in the watery womb of the goddess Tiamat. The waters around you become black and all you can see is darkness. You are dissolving in this darkness, your body slowly becomes the black liquid that merges with the black water that surrounds you. You feel how your consciousness merges with the universe, before your eyes appear images and visions of all aspects of human life and death. At the same time you feel that you are transforming and undergo purification. All that was weak and imperfect in you is now dissolved in the waters and what remains is your core, immortal essence, the spark of divinity.

You feel that you are swimming up to the surface of the sea. You are now floating on the waters as if lying on your back and looking at the sky above you. The clouds are dispersed and the full face of the moon appears in the sky. You feel purified and very light. The sky now becomes brighter and brighter and the dawn begins. The moon disappears and the sun rises. The daylight begins.

Feel how your divine spark begins to rise and turns into a flame. The flame within you is getting bigger and warmer together with the passage of the sun on the horizon. The sun warms the waters of the sea and you feel how an enormous heat is rising at the base of your spine and overwhelms your whole

body. As the sun reaches its peak at noon, you feel that you are a living flame, an essence of fire, floating up above the waters – once black, now clear and shining with the reflection of the sun. The feeling is ecstatic and you burn with delight and feeling of total power.

As the sun sets down and is slowly descending towards the horizon, you feel how the fire within you becomes crystallized into flesh. Your former body that was dissolved in the black waters is gone, and a new one is being created. Feel and see how it is being built and how the fire is transformed into flesh. You are now again in a physical body, but the flame and the feeling of power within you still remains and bind together your spirit and your flesh.

As the sun disappears behind the horizon and a night starts again, you swim towards the shore and emerge out of the sea – strengthened and rejuvenated; reborn in the dark waters of Tiamat. Your alchemical transformation is complete and you feel unity of forces within yourself. You are a unified consciousness, a separate and unique being in the whole universe, yet connected with the cosmic awareness. Meditate upon this feeling for a moment.

Commentary:

The pathworking reflects four main alchemical processes of spiritual transformation. Immersion in the waters of Tiamat represents the first, initiatory process: the alchemical *solutio* or the *Nigredo* (Blackening). Water is the principle of dissolution, which disintegrates and purifies the imperfect body of a magician. This is the essence of primordial chaos and decay, as represented in mythologies as the Dragon Goddess Tiamat. In alchemy, the salt that causes putrefaction is called "spume of Typhon", deriving from another sea monster akin to Tiamat. The Pythagoreans called the ocean waters "the Tear of Kronos" because of its salty quality. The body immersed in the sea also dissolves into black salt which is then purified into a white essence of wisdom.

The waters of Tiamat are the primordial womb which contains all potentialities: all four elements and all potential life. It is the matrix of all creation. In psychological sense, it represents the collective unconscious. Purification and distillation of the flesh and spirit in the oceanic waters bring one to the focus on transcendent consciousness and the principle of alchemical coagulation – self re-creation.

This process of re-creation begins at the next stage of alchemical Opus Magnum – the Albedo (Whitening) in which the prime matter is purified. Then, the next step is taken at the stage of the Citrinitas (Yellowing), which ennobles the prime matter. Finally, the transformation is finalized at the stage of the Rubedo (Reddening) which also represents the ascent of the Kundalini. This is symbolized by the sun entering the zenith. Then the consciousness is unified and the process of re-creation or coagulation is complete. The flesh and the spirit is rejuvenated and emerges out of the waters like a new-born person leaves the maternal womb.



(Pic: From Michael Maier's *Atalanta Fugiens*: The Dragon kills the woman, and she kills it, and together they bathe in the blood)

Other Mythological Water Beasts and Monsters

All descriptions by: Asenath Mason, L.L., Adam Kosciuk

Vritra

A Hindu demon who holds waters and causes drought. He is not a typical water dragon, yet his function is closely connected with water. According to a myth, in summer people suffered from thirst because the Vritra serpent closed all waters in his ninety-nine coils. The only deity who dared to fight him was Indra. On a chariot drawn by Wind and with the help of Vishnu and a group of the Marutes, he arrived at the lair of Vritra to kill him. All other gods fled immediately when they heard Vritra's roar, but Indra was not afraid. They both fought with the same weapon: lightning, thunder, mist, darkness, and hail. Indra threw a lightning into the back of Vritra, injured his head and his sensitive place, and finally he killed him. Vritra fell down to the earth with a dismembered body. The waters hidden in his coils began to flow again towards the sea. They were flowing so violently that the heaven and the earth was terrified at this sight. Feeling fear at what he had done, Indra fled and passed ninety-nine rivers. When he was gone (which represented the departure of the storm), the cosmic balance was restored. Vritra was described as a dragon, a serpent, or a cloud that did not let waters out. The defeat of him is the cosmogonic act of creation – separation of water and earth.

The Nagas

Demonic serpents from Hindu myths, residents of earth and waters. They enjoy water and their coiled bodies resemble waves. They abide in the bottoms of fountains, springs, lakes and pools, rivers and oceans. Their food is the air, moonlight, and milk that they get from humans as an offering. People worship them in the rain season and they are known as sons of water – because as its guardians they can grant it to humans or hinder it. It is them who separate the essence of water – the elixir of immortality. That is why they are often presented in images with a vessel in their hands. They regulate the fine weather and the rain. They are also responsible for fertility powers – when a married woman dreams about a serpent or water, this means that she is with child.

Apalala

One of the Hindu Nagas. A serpent with a human head and with two legs, but without wings. According to a legend, he was a guardian of the spring of the Subhavastu river and was converted to Buddhism by Buddha himself. Grateful for peace and consolation that he achieved after the conversion, Apalala protected the land where he lived from other dragons. At the beginning people gave him thankful offerings, but after some time they forgot about him. This enraged Apalala. He turned against humans and became an evil dragon who destroyed lands and caused storms.

Master Stoorworm

A huge Celtic dragon. His breath was poisonous. Each morning he came to the shore of the nearest town and yawned seven times. With the seventh yawning his tongue stretched far and caught animals and people from the town whom he devoured. Many warriors tried to kill him, but to no avail. The town was rescued by a small boy named Assipatle. He let the dragon swallow him and burnt him from inside. When Stoorworm was writhing in agony, the boy left his body. In the meantime the dragon was falling apart. A few of his teeth fell out and created the Orkney Islands. A few other teeth created the Shetland Islands, and the rest – the Faroese islands. His body created the Iceland.

Scylla

A monster from the Greek mythology. There are a few legends about her origin. One of them is that Scylla was once a nymph. Glaucus, a handsome youth with a tail of a fish, fell in love with her, but Scylla fled at his sight. Then Glaucus asked Circe, a witch, for help. He wanted her to cast a love spell on Scylla. Circe, however, fell in love with Glaucus herself and when he rejected her, she took her revenge on Scylla and transformed the nymph into a sea monster. According to another story, Scylla was a daughter of Nisus, king of Megara. The kingdom of Megara was then at war with Crete. The king of Crete, Minos, seduced Scylla and persuaded her to cut her father's lock of red hair – a magical attribute that made him undefeatable. And so it was done. King Nisus was killed, and Minos conquered Megara. Then he killed also Scylla. She was then transformed into a sea gull and her father was transformed into a sea eagle. Thus began an eternal chase in which the eagle continuously tries to punish the sea gull, his unfaithful daughter. As a sea

monster, Scylla lurks at one side of a narrow sea strait and waits for ships. At the other side of the strait lurks another monster – Charibda. Scylla has a female face and half of the body, six necks with dog's heads, each with three rows of sharp teeth. She also has twelve legs of a dog and a tail of a fish.

Vishaps

In Armenia these are the monsters in a form of dragons. They embody storms, clouds and death. They hide in high mountains, in the clouds, and in big lakes. When they are a thousand years old, they are able to destroy the whole world. They are also responsible for solar eclipses, because they devour the sun in their jaws. Vishaps are also the 8 – 12 foot tall ancient megaliths, standing upright at the source of rivers, springs and mountain lakes. They are believed to have been protectors of the waters.

Gargouille

A sea serpent that one day emerged out of the waters of Seine and caused great waves and floods. Those who were not killed by the water, were devoured by the serpent. The monster was faced by the archbishop of Rouen. He went to the lair of the beast that was located in a cave on the shore of Seine. No one wanted to help him because everyone was afraid of the serpent. The only companion of the archbishop was a convict who was to be executed soon. The archbishop defeated the serpent with the power of the cross and led him into the town. Then the serpent was convicted to death and burnt at the stake. His ashes were thrown into the river.

Typhon

Before the Greek mythological leader of gods could finally sit on a throne on the Olympus, after the defeat of Titans and Giants, he had to face one more opponent. Mother Earth, Gaia, wanted to take revenge on younger gods for killing the Titans, and gave herself to Tartarus, lord of the abyss. Thus she gave birth to Typhon, the most terrible of all living creatures. As Robert Graves writes: "From the thighs downward he was nothing but coiled serpents, and his arms which, when he spread them out, reached a hundred leagues in either direction, had countless serpents' heads instead of hands. His brutish ass-head touched the stars, his vast wings darkened the sun, fire flashed from his eyes, and flaming rocks hurtled from his mouth." His wife was Echidne, a giantess with half of the body in the form of a woman, and half in the shape of a serpent. Their offspring was not less terrible: Cerberus –

the dog with three heads who guarded the gates of hell, the Hydra of Lernes – the water serpent with many heads, Chimera – the fire-breathing monster with a head of a lion, the body of a goat, and the serpent's tail, and finally – the two-headed dog Orthrus.

When Typhon came to fight the Olympus, the terrified gods fled to Egypt and transformed themselves into animals so that the dragon could not recognize them. Only Athena stayed and despised the cowardice of her father, Zeus. He could not bear this and returned to his true shape. With a sickle that once was used by Cronos to castrate Uranus, he wounded severely the son of Gaia. Then Typhon twined his myriad coils about Zeus, disarmed him of his sickle, and severed the sinews of his hands and feet. After that he dragged the helpless god to the Corycian cave and hid his sinews in a bear-skin which he gave to his sister Delphyne to guard. But Hermes and Pan managed to steal the skin from Delphyne and they returned them to the owner. Zeus went back to the Olympus and started the fight again. Typhon fled to the mount Nysa. There he was given ephemeral fruits by the Three Fates. They lied to him saying that he will be healed after eating them. In fact, they doomed him to death. Then Typhon went to Thrace. He lifted mountains and hurled them at Zeus, who threw his thunderbolts. The mountains rebounded on the monster and wounded him. The blood of Typhon flowed over the mountains of Haemus, which derive their colour and name from this event (*haima* – blood). Then the monster fled to Sicily, where he was finally defeated by Zeus who hurled Mount Aetna at him. "From this day the mountain shakes and groans with a roar of the imprisoned dragon, trying to release himself from the abyss of fire, but in vain. Since ages the poisonous breath of Typhon plagues the air, and the hot ashes and lava cast a red cloud over the top of the mountain, thrown by the mighty blow of the monster.

Typhon from Greek mythology is sometimes equated with the Egyptian monster of this name. They are both connected with the forces of nature, the violent, unruly and disorderly, in particular. In Egypt he is, however, a water monster. The overflowing of Nile was called by the ancient Egyptians "Typhon". The mounds built along the river to prevent inundations were called Typhonian or *Taphos*. The Egyptians portrayed Typhon in the form of an ass, a crocodile, or a fish, and sometimes Typhon is identified with the Egyptian goddess Ta-Urt.

Balhut

According to modern researchers of Arabic mythology, Balhut is identical with the Biblical Leviathan. However, he may have even a more important function than in the Hebrew folklore – they are both gigantic and

mighty monsters, but here, in the Arabic myth of creation, he becomes also a basis of the material world.

When Allah wanted to create the earth, he had to find a proper fundament. So he created a huge bull with forty thousand heads, forty thousand eyes and the same number of noses, tongues and legs. Between his two legs there is a distance of a five-year walk. God told him to get under the rock (the contemporary vision of the earth was that of a flat disk), and lift it on his back and horns. The bull is called Rajjan. His mouth is close to the two pits in the rock. He breathes twice a day. When he inhales, he causes the ebb tide, and when he exhales, there is an incoming tide. The bull has giant horns that pierce the earth and reach the throne of God. But the bull did not have any basis to put his legs on. So God created a giant whale. He is so huge that if the waters of all seas gathered in one of his nostrils, then all this could be compared to a grain of charlock on an endless desert. The whale is chained to the throne of God with a chain thick as seven heavens and earths. There is a story that Satan once asked the whale: "Indeed! God has not created a creature bigger than you. Why don't you shake the earth?" When the whale wanted to do this, God created a mosquito. The insect all the time troubles the whale and attracts his attention. The whale rests on waters, beneath which there is air, and under the air there is only darkness.

A careful reader will wonder why we decided to include the description of Balhut, the creature presented as a whale (even though he is sometimes depicted also as a serpent) in the text devoted to water dragons. The answer is suggested in the introduction to this description. The researchers of Arabic myths and the poets who describe Balhut (such as Al-Musadi) emphasize that he is a creature so huge and strong that when he moves, he knocks down all the trees, houses, and even mountains. That is why we can identify Balhut with the archetypal force of a sea monster with a watery, chaotic and destructive character. Moreover, he is often compared to Biblical Leviathan (what's significant: in the Hebrew language the word "Leviathan" means "whale"), who probably is the most common symbol of a sea dragon, in general. Besides, in one of the Muslim texts we can read that the bull and the whale swallow the water that flows from the earth, and when their stomachs are full, then the world will end and the time will stop. This description reminds us of Hebrew Leviathan and Behemoth, who sometimes perform a similar function.

Illuyanka

When we look for information about ancient sea serpents from the area of the Mediterranean Sea, we will encounter an old Hittite myth about the fight between the thunder god with a sea monster. Why the thunder god?

Because he is the highest deity on each of the Middle Eastern pantheons. He is the lord of the world and the god of the life-giving rain, the valuable phenomenon in these dry lands (an example of which is Greece with Zeus as the highest deity). The serpent (Illuyanka in the language of the Hittites means "serpent") has always symbolized the chaotic and untamed element of water, over which the highest god had to establish his control so that he could create the order and harmony in the world of humans. It is also sometimes thought that this monster was a chthonic deity, representing drought and summer heat, but it is not confirmed.

The available versions of the myth are concise, and with poor stylistics (the lack of epithets, comparisons, etc.). We also do not have the full version of the story and much is left to speculations. Though we may compare it to the myths of ancient Babylonia, or a Greek myth about the fight between Zeus and Typhon, which contain many similarities. This, however, may be judged on the basis of the text that I present below.

"The Serpent defeated the God of Thunder and took his heart and eyes away. The God of Thunder took a wife among mortal men, and he had a son. When the son grew up, he married the daughter of the Serpent. The God of Thunder told his son: When you go to the house of your wife, ask for my heart and eyes. When he went there, he asked for the heart and he was given it. Then he asked for the eyes, and he was given them, too. He took them to the God of Thunder, his father and thus the God of Thunder regained his heart and eyes. When he restored his shape, he went to the sea to fight. When he came there, he challenged the Serpent to a battle. And defeated him. And the son of the God of Thunder who was with the Serpent, called to the heavens, to his father: take me and do not let me live! And the God of Thunder killed the Serpent and his son...

Jormungand

In the Scandinavian mythology Jormungand is the gigantic sea serpent who will fight the god Thor during the Ragnarok, the final battle between the gods and the forces of evil (which is significant as Thor is again a deity associated with thunder).

The first significant information about this figure is the story of his origin. He was one of the three children of the god Loki and the giantess Angrboda. The gods immediately realized how dangerous the serpent might be, and Odin decided to destroy this beast who was growing fast and became more and more powerful. Odin threw the serpent into the ocean that surrounded the whole earth, but Jormungand was growing so fast that after some time he easily coiled around the whole world. From this comes his title: The Serpent of Midgard (the land of humans). He rests in the depths of the

ocean and he hold his own tail in his mouth (which is similar to the figure of Ouroboros).

The most important element in this legend is the fight between Jormungand and Thor during the Ragnarok. The serpent will rise from the ocean and poison the heavens with his venom. After a long and fierce fight, he will be defeated by the thunder god, but the god will also die, fatally wounded with the serpent's venom. What is significant, in the Scandinavian mythology the division into the forces of light and darkness, even though clear, is much more harmonic and without a pejorative undertones. The fight between these two opposing principles of nature is the eternal element without which there would be no beginning and no end of the world. This time the symbol of the sea dragon also represents the cosmic principle of the destructive chaos, which is the essential element of the integral view of the universe.

Kraken

This legendary sea monster, who reputedly was seen along the coast of Norway and the North America, was described for the first time in "The Natural History of Norway", written in 1755 by the bishop of Bergen, Eric Pontopiddan, who describes the monster as a creature of the size of a floating island. Probably an earlier information about this creature is given by Pliny, who writes that the monster blocks the Strait of Gibraltar. If we look for other sources of his origin, we can analyze the etymology of his name that is similar to the word "krake", the term used by the inhabitants of the North to designate the "crook" or "crank" creature. This also refers to the description given by the bishop. In his view, the threat of Kraken was not the creature himself, but the whirlpool that he caused with his fast movement under the water. It is similar in the case of later descriptions which present Kraken as a gigantic octopus-like creature. The sailors reputedly landed on the body of the creature, after that they were drowned when the "island" descended into the depths of the ocean.

If we take a closer look at these legends and their interpretations, we might arrive at certain conclusions. As the most important element of these stories is the whirlpool and the distortion of balance (signified either by the sinking of the fake island or the word "krake"), and thus the emphasis on its evidently chaotic character. Another important element is also the descent of the creature in the depths of the ocean (which may be associated with the depths of the unconscious), and the symbol of the island or a monster / an obstacle that blocks access to subconsciousness. The way to overcome the obstacle is then the exploration of this chaotic and subconscious element.

Lodge Magan publications 2004-2007

Glimpses of the Left Hand Path

"Glimpses of the Left Hand Path" is a collection of essays from our website. The articles, which focus on diverse aspects of the Left Hand Path and were written by members of the Lodge, are now available in English. The book is a paperback containing 15 essays along with the additional practical part of suggested workings. The articles cover such themes as: "Hecate - the Goddess of Darkness, Magic and the Moon", "Anubis - The guide on the path to Eternity", "Rudolf Steiner's demonosophy", "Theory of Humours in the Renaissance View of Man as Microcosm", "Lilith - the Mistress of the Dark Side of Human Nature", "Yatuk Dinoh - Black Magic in Ancient Persia", and many more... Paperback, 140 p. A5, black & white illustrations

Dragon's Blood magazine # 1: Beasts of Watery Abyss

"Dragon's Blood" is a magazine which contains texts of practices and theoretical material connected with our current projects. The magazine is issued for chosen meetings of Lodge Magan, and so far it has been an inner publication, meant only for Polish Dragon Rouge members. This is the first issue released also in English and available to everyone. The magazine contains essays: "Dagon - Lord of Watery Depths", "Apep - the Serpent Chaos Demon", "Leviathan: "King over All the Sons of Pride", "A Few Remarks on Tiamat", "Other Mythological Water Beasts and Monsters". And practical workings: Ceremony of Apep, Invocation of Leviathan, Alchemical Rebirth in the Waters of Tiamat. 32 pages A4, spiral bounding, black & white illustrations; second edition: July 2006.

Dragon's Blood # 2: Practical Necromancy

The second issue of Dragon's Blood magazine is devoted to practical - more and less known aspects of necromancy. It contains articles and practical workings: Azrael and the Death Principle + Invocation of Azrael; Ladies of Infernal Dimensions - Goddesses of Death and Rulers of the Underworld; Ceremony of Persephone; Inhabulos - the demon of necromancy;

Necromancy in the Cthulhu Mythos; Niantiel - the pathworking; The Underworld in Mesopotamian Mythology; Nitocris - the Queen of Ghouls and the Lady of the Pyramid + Descent into the Temple of the Sphinx; Nas - Persian Demon of Necromancy + meditation. **2nd Edition**; 58 pages A5, softcover, black & white illustrations.

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Dragon's Blood magazine # 4: Egyptian Magic

The fourth issue of Dragon's Blood magazine will embrace chosen aspects of the modern approach to Egyptian magic. It contains articles: The Kingdom of Seker; Into the Realm of Death; Bast and Sekhmet – Two Faces of Femininity; The Soul in Ancient Egypt; The Alchemy of Putrefaction in the New Reign Solar Cult; The Summoning of Set; The Desert of Set – a pathworking; Sacred Sexuality: Eros and Religion in Ancient Egypt; Exploring the Mystery of Sirius – the Bright Isis and the Dark Nephthys; Invocation of Nephthys; Egyptian Serpent Deities. 57 pages A5, softcover, black & white illustrations.

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A booklet containing chosen accounts from the work with the Labyrinths of Zin which were conducted by Lodge Magan in the years 2003-2007.

Date of publication: autumn / winter 2007

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